

PROJECT NOS: 02349/2721-4TX: WEEKS 40/41/42/431/LDL BOO(5H)(6B)(7W)(8P)/71/X29.9.79 & 6/13/20.10.79SPOOLS: 412560, 412568, 418036, 418041BBC-1 COLOURD O C T O R W H O (5H)

TX1979

CITY OF DEATH

by

David Agnew

Producer Graham Williams
Director Michael Hayes
Script Editor Douglas Adams
P.U.M. John Nathan-Turner
P.A. Rosemary Crowson
A.F.M. Carol Scott
Assistant Jane Wellesley
Floor Assistant Sally Bates

T.M. Lighting Mike Jefferies
T.M. Technical John Dean
Sound Supervisor Tony Philpot
Gram Ops Ian Tomlin
..... Scott Talbot
Electronic Effects Dave Jervis
Vision Mixer Nigel Finnis
Senior Cameraman Alec Wheal
Crew 11

Film Cameraman John Walker
Camera Assistant Niall Kennedy
Sound Recordist Graham Bedwell
Sound Assistant John Crossland
Sparks David Gorringer
Film Editor John Gregory

Designer Richard McManan-Smith
Design Assistant Sandy Garfield
Visual Effects Designer Ian Scoones
Scaroth Mask John Friedlander
Costume Designer :..... Doreen James
Make-up Artist Jean Steward

Special Sound Dick Mills
Music Dudley Simpson

FILMED 30th April - 4th May 1979 in Paris.STUDIO 21st/22nd May 1979 in TC3.
3rd/4th/5th June 1979 in TC6.

DEPT. DRAMA SERIES/SERIALS		From GRAHAM WILLIAMS	
PRODUCER OF DOCTOR WHO			
Script Editor	DOUGLAS ADAMS	Project No.	02349/2721-4
		Duration 4 x 25'	
Title of Play, Series episode or Serial CITY OF DEATH (WORKING TITLE)			
Author (and Translator) - DAVID AGNEW		Dramatised/ Adapted by	
Director (if known)	MICHAEL HAYES	Rec. Wk. & Day (if known)	21/22 May & 3, 4, 5 June
Studio	TC3 & TC6	Cast	Large (20 plus) / Medium / Small (6 minus)
Approx. No. & Type of Sets	Possible Film Req. Week 18 (Paris)		

TYPE OF DRAMA Modern or Period (give date)

SCIENCE FICTION ADVENTURE

Comedy, Drama, Suspense, Thriller, etc.

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

A crippled Jagaroth spaceship, piloted by SCAROTH, explodes on take off (from pre-historic Earth).

In 1979 Paris, the Doctor and Romana experience a "crack in time" and fall in with an English detective, DUGGAN. They uncover a plan by the COUNT and COUNTESS SCARLIONI to steal the Mona Lisa with the use of alien technology.

The Count, (whom we discover to be Scaroth in disguise) is selling off an astounding collection of art treasures to finance time travel experiments conducted for him by PROFESSOR KERENSKY.

In a room which has been sealed for centuries in the Count's cellar the Doctor discovers six more apparently genuine Mona Lisas and goes off to Renaissance Florence to find Leonardo da Vinci. He is not there, however, he has been taken by the evil CAPTAIN TANCREDI, another manifestation of SCAROTH, who is forcing him to produce more Mona Lisas. We never actually see Leonardo.

(SCAROTH has been splintered in time by the spaceship explosion and now exists in twelve different Earth times. He has been using his ability to work in cross temporal unison with himself to conduct massive art frauds and so finance his time travel machine which he hopes will take him back in time to the point where he can prevent the explosion of his spaceship.

Under the threat of the destruction of all of Paris, Romana helps him. He travels back to pre-historic times, hotly pursued by the Doctor, who has realised that the explosion of the Jagaroth spaceship was the blast of radiation which brought about the formation of amino acids in the primeval seas, and thus was the cause of life on Earth. The Doctor prevents SCAROTH from stopping the explosion. Once it has happened, he says, the course of history must not be changed.)

ANY OTHER POINTS (e.g. names of leading artists if known)

Julian Glover, Catherine Schell and Tom Chadbon. Filmed in Paris.

PRODUCER'S SIGNATURE:

Graham Williams

Date:

23rd May, 1979

CAST LIST

<u>Character</u>	<u>Artist</u>
Doctor Who	TOM BAKER
Romana	LALLA WARD
Count/Scaroth/Tancredi	JULIAN GLOVER
Countess	CATHERINE SCHELL
Duggan/Jagaroth Voice 2.	TOM CHADBON
Kerensky	DAVID GRAHAM
Hermann	KEVIN FLOOD
Soldier/Jagaroth Voice 1	PETER HALLIDAY
Louvre Guide	PAMELA STIRLING
Art Lovers	ELEANOR BRON
	JOHN CLEESE

NON-SPEAKING ARTISTS

<u>Character</u>	<u>Artist</u>
Thug 1.	PAT GORMAN
Thug 2.	PETER KODAK
Thug 3.	ANTHONY POWELL
Thug 4.	MIKE FINBAR
Cafe Patron	WALTER HENRY
Artist in Cafe	JAMES CHARLTON
Customers in Cafe	LEWIS PIRELLA HAROLD SHIELDS COLIN THOMAS ELAINE WILLIAMS
Customers in Modern Art Gallery	IRIS EVERSON JULIETTE JAMES TERRY SARTAIN LEON MAYBANK
Gendarmes outside Louvre	ROBERT JOUHIER CHRISTIAN FOUCAT
Gendarme in Louvre	RODNEY CARDIFF
Louvre Guards	BRUCE CALLENDAR MAUREEN MASON
Plain-clothes Detectives in Louvre	ALFRED MOORE JAMES MUIR DAVID GLEN MIKE MUNGARVEN
Tourists in Louvre	MICHAEL JOSEPH DAVID GLEN MAGGIE PILEAU JENNY PERSIVA LEE RICHARDS FRANCES TANNER SHAN RICCO DAVID HARRIS SUE WINKLER MICHAEL BRYDON PHILLIP GRANT MIKE MUNGARVEN KAREN COOPER GEOFFREY WHITESTONE KEVIN HUDSON KEVIN SULLIVAN GRAHAM SMITH HELEN RAYE CATHY WINTER
Maid at Chateau	JANE BOUGH
Double for Julian Glover as Scaroth	RICHARD SHEEKEY

DOCTOR WHO (5H)

CITY OF DEATH

by

David Agnew

EPISODE THREE

TK SEQ.1.

Series opening titles
with music.

Dur: 00'28"

Title
Music
00'00"

DOCTOR WHO LOGO at 00'16½"

S/I
TJ1 _____ at 00'23"/
CITY OF DEATH

S/I
TJ2 _____ at 00'24½"/
by DAVID AGREW

S/I
TJ3 _____ at 00'26½"/
PART THREE

REPRISE (SCENE 1.)

INT. LEONARDO'S STUDIO. DAY.

43.

_____ /
WS studio.
Hold DOCTOR'S
moves.

THE DOCTOR HAS
ARRIVED IN THE
TARDIS AND FINDS
THE STUDIO
DESERTED.

HE WANDERS ABOUT
THE CLUTTERED
ROOM PAUSING FROM
TIME TO TIME AS
SOME DESIGN OR
OTHER CATCHES HIS
EYE.

00'30"

DOCTOR (CALLS) Leonardo! The
paintings went down very well.
Everyone loved them. The Last
Supper... Mona Lisa... You
remember the Mona Lisa - that dread-
ful woman with no eyebrows who
wouldn't sit still./

44.

_____ /
MS DOCTOR

THE DOCTOR CARRIES
ON WANDERING ABOUT.
STILL NO LEONARDO
APPEARS.

DOCTOR Your idea for the heli-
copter took a bit longer to catch
on, but as I said, these things
take time... Leonardo?

Rapier comes
in R, widen
to 2-S with
SOLDIER.

They circle,
see door b/g
between them.

THE DOCTOR TURNS
TO FIND A VERY
VILLAINOUS LOOKING
SOLDIER THREATENING
HIM WITH A VERY
LONG RAPIER.

SOLDIER You!

DOCTOR Me?

SOLDIER Who are you? What are you
doing here?

DOCTOR Well I just popped by to
see Leonardo, actually. Is he about?

SOLDIER Nobody is allowed to see
Leonardo.

DOCTOR Really?

SOLDIER He is engaged on important
work for Captain Tancredi.

DOCTOR Captain Tancredi!

SOLDIER You know him?

DOCTOR No.

SOLDIER
forces DOCTOR
to his knees.

SOLDIER He will want to question
you.

DOCTOR Well, I'll want to question him, so we can have a little chat, can't we?

SOLDIER He will be here instantly.

M.27.
01'20"

EVEN AS HE SPEAKS
THE DOOR BEHIND
THEM OPENS AND A
FIGURE APPEARS IN
THE SHADOW OF THE
DOORWAY.

WE DO NOT SEE THE
EXPRESSION ON THE
DOCTOR'S FACE, BUT
WHEN HE SPEAKS HE
REGISTERS ASTOUNDED
SHOCK.

DOCTOR You! What are you doing here?

TANCREDI walks
forward into
loose MCU.

THE FIGURE WALKS
FORWARD INTO THE
LIGHT. IT IS
CAPTAIN TANCREDI
WEARING THE LAVISH
COSTUME OF A CAPTAIN
IN THE PRIVATE ARMY
OF AN ITALIAN DUKE.

AS WE SEE HIM
CLEARLY IT BECOMES
PERFECTLY OBVIOUS
THAT CAPTAIN TANCREDI
IS ALSO THE COUNT/
SCAROTH.

TANCREDI I think that is exactly the question I ought to be asking you... Doctor!

SCENE 2. INT. LOUVRE. NIGHT.

21'49"
segue
M.28.

338.

WS Louvre.
ROMANA/DUGGAN
approach.

/ WITH CAUTIOUS
STEPS, ROMANA AND
DUGGAN APPROACH
THE MONA LISA.
THEY HAVE A FLASH-
LIGHT.

ROMANA I thought the Louvre was
meant to be well-guarded.

DUGGAN It is. This looks as if
every single alarm in the place has
been immobilised. A fantastic feat.

ROMANA The Count's got some clever
technology here as well.

SUDDENLY SHE GASPS.
THERE IS THE BODY
OF A GUARD CAUGHT
IN THE BEAM OF THE
FLASHLIGHT.

DUGGAN That's another alarm been
immobilised.

ROMANA STOOPS DOWN
TO LOOK AT THE
GUARD, BUT HE IS
CLEARLY DEAD. SHE
HAS NOT LIKED
DUGGAN'S LAST
REMARK.

ROMANA You've got a pretty cynical
attitude to life, haven't you,
Duggan?

22'12"

DUGGAN Well, when you've been
around as long as I have... How
old are you anyway?

ROMANA A hundred and twenty-five.

339.

DUGGAN What?/
Empty case/
ROMANA/DUGGAN

ROMANA SHINES THE
FLASHLIGHT UP AT
THE MONA LISA.
THE CASE IS EMPTY.

ROMANA It's gone!

DUGGAN SHAKES HIS
HEAD IS DESPAIRING
RESIGNATION.

DUGGAN The system around it
should be absolutely impregnable.
It can't be turned off.

ROMANA Someone seems to have
managed it somehow.

DUGGAN But the only way you can
get in to that painting is....

HE WAVES HIS HAND
IN FRONT OF THE
EMPTY CASE. AND
VIRTUALLY EVERY
ALARM IN PARIS
GOES OFF.

DUGGAN Hell's bells.

ROMANA That's what it sounds like!
Let's go.

DUGGAN Split up. We'll meet back
at the cafe.

339A.

ROMANA Well, how do you suggest we
get out?/
DUGGAN runs
out, followed
by ROMANA.

DUGGAN See that window?

ROMANA Yes.

M.29.
02'33"
↓

DUGGAN RUNS OUT
OF SHOT.VERY
FAST. THERE IS
A LOUD SMASH.

. ROMANA FOLLOWS.

ROMANA All this fuss over a
painting!



SCENE 3A. INT. STOREROOM. NIGHT.

175. _____ / MS KERENSKY at
door. Hold him
across room to
hole. He climbs
through.
- KERENSKY HAS COME
ROUND BUT IS STILL
FEELING SOMEWHAT
DAZED.
- HAVING SEEN THAT
THE STOREROOM DOOR
IS OPEN HE COMES
TO INVESTIGATE.
- HE SEES THE HOLE
IN THE WALL LEADING
TO THE HIDDEN ROOM.
- HE IS VERY PUZZLED
AND CLIMBS THROUGH
THE HOLE.

SCENE 4. INT. HIDDEN ROOM. NIGHT.

- 175A. _____ / KERENSKY emerges
from hole. Pan
him R to cabinets.
He spots COUNT.
- THE FIRST THING HE
SEES IS THE OPEN
CABINETS.
- KERENSKY Mona Lisas!
176. _____ / COUNT on floor.
- HE GLANCES DOWN AND
IS STARTLED TO SEE
THE COUNT LYING
UNCONSCIOUS ON THE
GROUND. / HE BENDS
DOWN TO HIM AND
FEELS HIS PULSE.
THE COUNT IS STILL
ALIVE.
177. _____ / 2-S. KERENSKY
feels pulse.
- HE FEELS THE COUNT'S
FOREHEAD. SOMETHING
STRIKES HIM AS ODD
ABOUT THE COUNT'S
SKIN. /
- 177A. _____ / CU COUNT.
- THE COUNT STARTS TO
MUMBLE IN HIS COMA.

COUNT Doctor, would you care to
explain to me exactly how you come
to be simultaneously in Paris 1979...
↓

SCENE 5. INT. LEONARDO'S STUDIO. DAY.

48.

MCU TANCREDI.
Widen to 3-S.

/ THE DOCTOR IS STILL
BEING HELD AT
RAPIER POINT BY THE
SOLDIER.

WE MIX THROUGH TO
REVEAL THAT TANCREDI
IS SAYING EXACTLY
THE SAME THING AS
THE COUNT.

TANCREDI ... and Florence 1505?
I am waiting, Doctor!

03'46"

DOCTOR Well, I do flit about a
bit, you know.

TANCREDI Through time?

DOCTOR Yes, I suppose so.

TANCREDI How... precisely?

DOCTOR
I don't know. I don't seem to be
able to help myself. There I am
just walking along minding my own
business and suddenly - pop - there
I am in a different time, or even a
different planet. But, enough of
my problems, what are you doing
here?

TANCREDI LOOKS AT
HIM LONG AND HARD.

TANCREDI I will tell you. The
knowledge will be of little use to
you since you will shortly die. I
am the last of the Jagaroth. I am
also the saviour of the Jagaroth./

49.

DOCTOR

50.

TANCREDI

DOCTOR Well, if you're the last of
them, there can't be that many about
to save, can there?Jagaroth!?!/

51. TANCREDI (SUSPICIOUS) You've
heard of us?/
DOCTOR

52. DOCTOR ... Jagaroth ... Yes, on
one of my trips. You all destroyed
yourselves in some massive war, oh,
way back when.../
TANCREDI

53. TANCREDI Four hundred million
years, I think, is the figure you're
looking for./
DOCTOR

54. DOCTOR Is it really? How time
passes! So, what are you doing here?/
TANCREDI

55. TANCREDI Surviving - the prime
motive of all species. We were not
all destroyed. A few of us escaped
in a crippled spacecraft and made
planetfall on this world in its
primeval time. We found it uninhabit-
able./
DOCTOR

DOCTOR Yes, well, four hundred
million years ago; it would have
been a bit of a shambles. No life
to tidy it up.

A THOUGHT STRIKES
THE DOCTOR. HE
MUTTERS UNDER HIS
BREATH.

56. DOCTOR No life!?!/
GROUP

57. TANCREDI We tried to leave, but
the shop disintegrated./
DOCTOR

58. THE DOCTOR REACTS
TO THIS.

TANCREDI.
Widen as he
moves.

TANCREDI I was fractured./ Splin-
ters of my being are scattered in
time, all identical, none... complete.

58A. DOCTOR HE STARES HARD AT
THE DOCTOR AGAIN./

TANCREDI I am not satisfied with your explanation. How do you travel through time?

58B. DOCTOR Well, as I was saying.../
WS

TANCREDI What is that box?

HE INDICATES THE
TARDIS.

DOCTOR What box?

TANCREDI That box.

DOCTOR That box? I don't know.
I've never seen it in my life before.

59. DOCTOR and / THE DOCTOR PULLS A
painting. CLOTH OFF A NEARBY
PAINTING. UNDER-
NEATH IS THE MONA
LISA.

59A. DOCTOR Ah, the original, I presume.
Completed in 1503. It's now, what,
1505? And you're getting the old boy
to do you another six of them - yes?/

59B. TANCREDI Which you then brick up in a cellar
in Paris for Scarlioni to find in
four hundred and seventy-four year's
time. / That's a very nice piece of
capital investment. /

59C. DOCTOR

59D. TANCREDI I can see that you are a
dangerously clever man, Doctor. I
think it is time we conducted this
conversation ^{somewhat} more... formally. / (TO
THE SOLDIER) Hold him here while I
collect the instruments of torture.
If he wags his tongue. /.. confiscate
it!

60. DOCTOR How can I talk if...

TANCREDI
Pan him L to
2-S with DOCTOR.

TANCREDI You can write, can't you?

DOCTOR Yes.

TANCREDI exits.
Tighten to
MCU DOCTOR.

TANCREDI LEAVES.
THE DOCTOR LOOKS
NERVOUSLY AT THE
SOLDIER. WHEN HE
SPEAKS TO THE
SOLDIER HE BEHAVES
AS IF IT SHOULD BE
PATENTLY CLEAR TO
BOTH OF THEM THAT
TANCREDI IS CUCKOO.

62. DOCTOR He's mad, isn't he?/
SOLDIER

63. THE SOLDIER DOESN'T
RESPOND./
DOCTOR

64. DOCTOR Must be a tough job humour-
ing him?/
SOLDIER

65. THE SOLDIER STILL
DOESN'T MOVE THE
RAPIER POINT BY SO
MUCH AS A MILLIMETRE./
DOCTOR

66. DOCTOR You don't believe all that
then, do you?/
SOLDIER

67. SOLDIER What?/
DOCTOR

68. DOCTOR Well, Jagaroth spaceships...
... isn't it... isn't it?/
SOLDIER

69. SOLDIER I am paid simply to fight./
DOCTOR

70. DOCTOR Yes, but quite honestly,
when you think about all that...
Jagaroth spaceships!.../
SOLDIER

71. SOLDIER Well, when you've worked
for the Borgias, you'll believe any-
thing./
DOCTOR

72. DOCTOR The Borgias! Yes, yes, I
see your point./
SOLDIER

73. SOLDIER As I said, I am paid to
fight./
DOCTOR
- 73A. DOCTOR And as I said... I see your
point./
2-S. DOCTOR
produces
camera.
FROM ONE OF HIS
COAT POCKETS THE
DOCTOR PRODUCES
A POLAROID CAMERA.
THE SOLDIER IS
ALARMED.
74. DOCTOR No, it's all right. Come
on, now.../
SOLDIER
75. MCU DOCTOR - THE SOLDIER DOESN'T
camera up to KNOW WHAT TO MAKE
eye. OF THE CAMERA./
THE DOCTOR RAISES
IT TO HIS EYE AND
COAXES THE SOLDIER
TO SMILE.
76. DOCTOR ... Smile./ You can do it.
SOLDIER smiles
and photo is
taken.
EVENTUALLY A GRIMACE
APPEARS ON THE
SOLDIERS FACE AND
IS DULY SNAPPED.
77. DOCTOR There you are./
2-S. DOCTOR
takes out photo.
THE DOCTOR TAKES
THE PHOTOGRAPH OUT
OF THE CAMERA AND
HOLDS IT UP FOR
INSPECTION.
- 77A. DOCTOR Here we are. Look./ Isn't
Photo. that nice?
78. SOLDIER
- 78A. 2-S. MESMERISED BY THE
PHOTO, THE SOLDIERS
FACE GETS NEARER AND
NEARER TO THE DOCTOR'S
HAND.

DOCTOR Isn't that nice?

M.30.
07'36"

DOCTOR punches
the SOLDIER
who collapses.
DOCTOR sits
him in chair.

SUDDENLY THE
DOCTOR'S FIST
CONNECTS WITH THE
SOLDIER'S CHIN
AND HE CRUMPLES.

THE DOCTOR SITS
HIM IN THE CHAIR
AND MOVES TOWARDS
THE TARDIS./

79.

WS. DOCTOR
comes to f/g
panels.

HE NOTICES A LARGE
STACK OF UNPAINTED
PANELS LEANING
AGAINST THE WALL
OF THE STUDIO.

79X.

CU writing on
panel.

HE TAKES OUT A
LARGE MODERN FELT
PEN AND SCRAWLS

79Y.

DOCTOR and panels.

"THIS IS A FAKE"
ON EACH OF THE
PANELS. HE IS
HIGHLY PLEASED WITH
HIMSELF.

79A.

C/A SOLDIER
unconscious.

79B.

DOCTOR finishes
with panels and
crosses to desk.

HE CROSSES TO A
DESK AND WRITES A
NOTE IN MIRROR
WRITING.

DOCTOR Dear Leo, sorry to have
missed you. Hope you are well.
Sorry about the mess on the panels,
just paint over, there's a good
chap. See you earlier, love, the
Doctor./

80.

CU note -
mirror comes
in.

HE CHECKS THE NOTE
WITH A SMALL MIRROR
LYING ON THE DESK./

81.

DOCTOR turns
and reacts.

HE TURNS BACK TO THE
TARDIS ONLY TO FIND
TANCREDI BEHIND HIM
HOLDING A SET OF
THUMBSCREWS.

82.

MCU TANCREDI

TANCREDI Just about to pop off
through time again, Doctor? How
discourteous when I've gone to the
trouble of fetching the thumbscrews./

82A.

DOCTOR reacts

M.31.
08'41"

SCENE 6. INT. HIDDEN ROOM. NIGHT.

178. CU COUNT / KERENSKY IS STILL
STARING AT THE
COUNT. THE COUNT
SUDDENLY REVIVES.

08'45"

179. 2-S. COUNT Kerensky! Where am I?/

KERENSKY In Paris, of course.

COUNT Paris?

KERENSKY Yes.

COUNT (SHAKING HIS HEAD) A dream
- perhaps a dream...

KERENSKY Who... who are you?

COUNT I am who I am, Kerensky. I
am the one who pays you to work.
Now, to it! Time is short!

KERENSKY But your face...

COUNT Do you pick a quarrel with
my face, Kerensky? Beware I do not
pick a quarrel with yours...
I may use instruments somewhat
sharper than words!

179A. COUNT KERENSKY Who are the Jagaroth?/

THIS STARTLES THE
COUNT WHO NOW
REALISES HE MUST
HAVE BEEN TALKING
IN HIS COMA.

179B. 2-S COUNT So... no dream. The Jagaroth
... you serve the Jagaroth! Now/
work!

180. KERENSKY It's the Jagaroth who
COUNT need all the chickens, is it?/

COUNT Chickens! Ha! You never
cease to amaze me, that such a giant
intellect could live in such a tiny
mind!

M.32.
10'04"

VOICE Scaroth!...

181. COUNT (TO HIMSELF) I must think...
2-S I must have time to think.../

182. KERENSKY What have you been making
COUNT me work for? I thought we were
working to feed the human race.../

183. COUNT The human race! We are
2-S working for a far greater purpose,
on a scale you could not conceive.
The fate of the Jagaroth is in my
hands! And you will work for my
purpose - willingly or unwillingly!/

SCENE 7. INT. CAFE. NIGHT.

32A. _____ / THE CAFE IS LOCKED
ROMANA opening UP. ROMANA ENTERS
door. QUIETLY WITH THE
AID OF THE SONIC
SCREWDIRVER.

33. _____ SUDDENLY THERE IS
THE SOUND OF
SMASHING GLASS./
Door - glass is A HAND COMES THROUGH
smashed and hand A GLASS PANE IN THE
comes through. DOOR AND UNLOCKS
THE BACK DOOR. IN
COMES DUGGAN./

34. _____ ROMANA reaction.

34A. _____

34B. _____ DUGGAN enters. DUGGAN I thought these places
were meant to be open all night.

Pan ROMANA 11'09"
into 2-S at
bar.

ROMANA You should go into partner-
ship with a glazier. You'd have a
truly symbiotic working relationship.

DUGGAN (ALL AT SEA) What?

ROMANA I'm just pointing out that
you break a lot of glass.

DUGGAN You can't make an omlette
without breaking eggs.

SO SAYING, HE CRACKS
THE TOP OF A WINE
BOTTLE AGAINST THE
COUNTER.

ROMANA If you wanted an omlette I
would expect to find a pile of
broken crockery, a cooker in flames
and an unconscious chef.

DUGGAN Listen, I get results.

ROMANA Do you? The Count's got
the Mona Lisa.

Develop to
2-S at table.

DUGGAN SWINGS ROUND
A CHAIR FOR HIMSELF
AND SITS ON IT BACK
TO FRONT LEANING
OVER THE CHAIRBACK.

ROMANA SITS ON HER
CHAIR NORMALLY.

DUGGAN Yeah. Seven of them. You
know what I don't understand?

ROMANA I expect so.

DUGGAN There are seven potential
buyers, and exactly seven Mona
Lisas.

ROMANA Yes.

DUGGAN And yet six of them have
been sitting bricked up for centuries.

ROMANA What - buyers?

DUGGAN No, Mona Lisas. How did
the Count know where they were? How
did he know where to get them?

ROMANA Taxes the mind, doesn't it?

SCENE 8. INT. KERENSKY'S LAB. NIGHT.

184. _____ / THE COUNT THROWS
CU papers thrown A SHEAF OF PLANS
onto bench. ONTO THE BENCH
FOR THE PROFESSOR.
Widen to 2-S.

COUNT You will now see the true
end product of your labours. This
is what you will now produce for me.

THE PROFESSOR IS
RELUCTANT TO PICK
UP THE PAPERS.

COUNT (ANGRILY) Look at it!

185. _____ THE PROFESSOR BEGINS
MS KERENSKY TO LOOK THROUGH THE
PAPERS. CONSTERNATION
CREEPS OVER HIS FACE./

186. _____ KERENSKY But Count... this is...
this machine is precisely the reverse
of what we... what I have been work-
ing on./
MS COUNT

187. _____ COUNT But you will agree that the
research you have done under my
guidance points equally well in
either direction?/
MS KERENSKY

KERENSKY Yes, yes, it does. It
means increasing the very effect I
was trying to eliminate.

COUNT Precisely.

KERENSKY FLIPS
THROUGH A FEW MORE
PAGES WITH GROWING
ALARM.

188. _____ KERENSKY But the scale of this is
fantastic, Count, what are you
trying to do? This is monstrous
beyond imagining./
2-S

COUNT But you will do it.

KERENSKY No! A thousand times no!
Even if I wanted to, I could not.

COUNT Oh? And why is that?

189. KERENSKY Equipment on this scale,
power on this scale, it would cost
millions and millions. Even you,
Count, could not afford such things./

HERMANN down
stairs with
painting.

AT THAT MOMENT
HERMANN ENTERS
CARRYING A PAINTING.
HE IS ELATED.

190. 3-S /

HERMANN Excellency! Excellency!
The Mona Lisa is no longer in the
Louvre!

COUNT Excellent, Hermann, excellent.

HERMANN The moment the news breaks
each of our seven buyers will be
ready.

THE COUNT LETS OUT A
ROAR OF DELIGHTED
LAUGHTER.

COUNT And how much money will this
bring us, Hermann?

HERMANN About a hundred million
dollars, sir.

COUNT Continue with your work,
Professor! Enjoy it, or you will
die!

COUNT exits.

KERENSKY reacts.

KERENSKY IS DEFINITELY
A WORRIED MAN.

M.33.
13'31"
↓

SCENE 9. INT. LEONARDO'S STUDIO. DAY.

83. CU DOCTOR'S / THE DOCTOR IS
hands and SITTING AT A
thumbscrews. TABLE. TANCREDI
IS SEATED ON A
THRONE LIKE CHAIR.

THE SOLDIER STARTS
TO APPLY THE THUMB-
SCREWS.

83A. 3-S. DOCTOR Aaah! /

TANCREDI I haven't started
yet.

13'38"

DOCTOR I know. It's just his
hands are cold.

TANCREDI So sensitive! I think
we're in for a little treat.

DOCTOR All this is totally unnec-
essary.

TANCREDI You make it necessary.
You will not tell me the truth.

83B. MCU DOCTOR. DOCTOR I've changed my mind. / If
there's one thing I can't stand it's
being tortured by someone with cold
84. hands. What is it you want to know? /

MCU TANCREDI

84A. MCU DOCTOR TANCREDI Excellent. I want to
know how you travel through time. /

84B. MCU TANCREDI DOCTOR It's simple. I'm a Time
Lord. /

TANCREDI And the girl?

THE DOCTOR IS
ALARMED BY THIS
SUDDEN TURN IN
THE CONVERSATION.

85. TANCREDI The truth./
MS DOCTOR

86. DOCTOR Ah, well.../
MCU TANCREDI

87. TANCREDI Time is running out,
Doctor.

MS DOCTOR
at desk.
SOLDIER makes
move to the
thumbscrews.

DOCTOR What do you mean 'time is
running out' - it's only 1505, you
know.

THE SOLDIER MAKES
A MOVE TOWARDS THE
THUMBSCREWS.

87A. DOCTOR Alright, alright, I'll tell
MCU DOCTOR. you. There is one thing I'd like to

88. DOCTOR know. How do you communicate across
MCU TANCREDI. time with the other splinters of
yourself?/

TANCREDI I am asking the questions!

M.34.
14'31"



SCENE 10. INT. CHATEAU LIBRARY. NIGHT.

341. _____ / THE COUNT AND
2-S in mirror. COUNTESS.

THE COUNT IS IN
A REVERIE, STANDING
BY A GORGEOUS
MIRROR OVER THE
MANTLEPIECE.

COUNTESS Why do you still worry,
my dear? We've done it! We have
the Mona Lisa. Think of the wealth
that will be ours. 14'38"

COUNT The wealth is not everything.

COUNTESS Of course, the achievement.
Yes, the achievement.

Develop to
deep 2-S,
COUNTESS b/g.

COUNT Achievement! You talk to me
of achievement because I steal the
Mona Lisa! Can you imagine how a
man might feel who has caused the
pyramids to be built, the heavens to
be mapped, invented the first wheel,
shown the true use of fire, brought
up a whole race from nothing? To
save his own race. M.35.
15'08"

COUNTESS What are you talking about?
No-one can achieve everything.

Tighten on
COUNT.

COUNT I do not ask for everything.
I ask for but a single life... and
the life of my people.

COUNTESS Are you feeling all right,
my dear?

VOICE Scaroth!...

COUNT Yes... yes, I am feeling
quite well. Please leave us.

COUNTESS Us?

COUNT Me! Leave me!

Widen to see
her exit.

COUNTESS (SUDDENLY VERY CONCERNED)
Are you sure there's nothing I can...

COUNT Go...! Go!

THE COUNTESS GOES
OUT. SHE IS VERY
ANNOYED THAT SHE
HAS NOT BEEN
ALLOWED TO BE
SYMPATHETIC.

Tighten on
COUNT

THE COUNT STARES
INTO AN UNSEEN
DISTANCE. HE IS
IN AN ALMOST
TRANCE-LIKE STATE.

VOICES Scaroth!...

COUNT (IN A BREATHLESS WHISPER)
Scaroth!

SCENE 11. INT. LEONARDO'S STUDIO. DAY.

89. MCU TANCREDI. / THE ECHO OF THE
Widen to 3-S. WORD "SCAROTH"
CARRIES US ACROSS
TO THE FACE OF
TANCREDI WHO REACTS
SLIGHTLY TO IT.

DOCTOR Are you all right?

TANCREDI SHAKES
HIS HEAD AS IF TO
CLEAR IT.

TANCREDI comes f/g. TANCREDI Continue! The interface
of the time continuums is unstable...
I know that! Tell me something
useful!

THE WORD "SCAROTH"
ECHOES THROUGH
TANCREDI'S MIND
AGAIN AND HE REACTS.

TANCREDI (TO VOICE) Wait!

DOCTOR Righto.

89A. TANCREDI No! Not you! Continue,
Doctor./

DOCTOR chewing
off thumbscrews.

89B. AGAIN THE ECHO
"SCAROTH".

Deep 3-S A/B.

TANCREDI A moment!

Tighten to
DOCTOR/SOLDIER.

DOCTOR (TO SOLDIER) Is he often
like this?

89C. SOLDIER I'm not paid to notice./
SOLDIER'S
pov of
TANCREDI.

90.

TANCREDI'S ATTENTION
IS CLEARLY BECOMING
MORE AND MORE
DIVIDED AS THE VOICE
CONTINUES "SCAROTH".

DOCTOR/SOLDIER.
DOCTOR exits R.
Pan SOLDIER in
pursuit.

SUDDENLY THE DOCTOR
LEAPS TO HIS FEET
AND MAKES A RUSH TO
THE TARDIS.

TOO LATE, THE SOLDIER,
WHOSE ATTENTION WAS
ON TANCREDI, REALISES
THE PRISONER HAS GONE.

THE SOLDIER HURRIES
IN PURSUIT - BUT
DISCOVERS THAT WHILE
HIS ATTENTION WAS
ENGAGED ON TANCREDI
THE DOCTOR HAS
SCREWED THE THUMB-
SCREWS FIRMLY ONTO
THE END OF HIS
RAPIER.

Develop to
deep 2-S
TANCREDI/SOLDIER.

TANCREDI IS STILL
OTHERWISE ENGAGED.

THE SOLDIER REACHES
THE TARDIS BUT CAN
ONLY BANG INEFFECTUALLY
ON THE DOOR. THE TARDIS
REMAINS WHERE IT IS.

SOLDIER Captain!

TANCREDI IS MORE
CONCERNED WITH
COMMUNICATING WITH
THE OTHERS NOW.

Tighten on
TANCREDI.

TANCREDI I know! Leave us!

SOLDIER Us?

TANCREDI Me! Leave me!

SOLDIER (EXITING) Sir.

VOICES/TANCREDI Scaroth!...

SCENE 13. TARDIS SHUTTER SCREEN.

Mix through
various
Scaroth faces.

WE MIX FROM THE
FACE OF TANCREDI
THROUGH A SERIES
OF FACES OF
SCAROTH'S VARIOUS
SPLINTERED PARTS.
SUPERIMPOSED OVER
ALL THIS IS THE
HIDEOUS FACE OF
THE JAGAROTH.

THE VOICES WHICH
SPEAK ARE VARIATIONS
OF THE COUNT'S VOICE.

SCAROTH VOICES Scaroth! Scaroth!
We are here... Together we are
Scaroth... I am Scaroth. Me
together in one. The Jagaroth live
through me. Together we have pushed
this puny race of humans, shaped
their paltry destiny to meet our
ends... Soon we shall be! The
centuries that divide me shall be
undone!

MS DOCTOR and
shutter screen.

THE DOCTOR HAS BEEN
WATCHING THIS (OR
AT LEAST THE TANCREDI
ASPECT OF THIS) ON
THE TARDIS SHUTTER
SCREEN.

TANCREDI BEGINS TO
COME TO HIMSELF.

TANCREDI The centuries that
divide me shall be undone! Shall
be undone!

SCENE 16. INT. MODERN ART GALLERY. DAY.

4.

MLS gallery.
Tardis appears
and DOCTOR
emerges.

/ IT IS EARLY MORNING.
DAYLIGHT OUTSIDE
BUT THE GALLERY IS
NOT YET OPEN. IT
IS DESERTED. THERE
IS AN EMPTY SPACE
FROM WHICH THE TARDIS
DISAPPEARED. INTO
THIS THE TARDIS
MATERIALISES. THE
DOCTOR STEPS OUT.
HE LOOKS CONCERNED.

17'37"

DOCTOR The centuries that divide
me shall be undone. I don't like
the sound of that.

TK SEQ.2.

EXT. MODERN ART GALLERY. DAY.

Dur: 00'11"

LS outside of
gallery.

DOCTOR comes
forward from
door of gallery
to edge of pave-
ment. He looks
in both directions
and then hurries
off - to the
Louvre. He is
definatly
worried.

M.36.
17'46"

SCENE 18. INT. CAFE. DAY.

39.

ROMANA asleep
at her table.

PATRON comes
forward with
coffee.

Develop to
see DUGGAN at
table behind.

/ ROMANA AND DUGGAN
ARE BOTH ASLEEP
SLUMPED OVER CAFE
TABLES.

LE PATRON IS BUSY
SERVING THEM
COFFEE.

ROMANA WAKES UP,
SEES THE COFFEE
AND CALLS TO
DUGGAN WHO IS
STILL FAST ASLEEP.

ROMANA Your coffee'll get cold.

DUGGAN LEAPS UP,
PULLING OUT HIS
GUN AND KNOCKING
OVER THE COFFEE
WHICH SMASHES ON
THE FLOOR.

DUGGAN What?

ROMANA TAKES HER
CUP OF COFFEE
OVER TO HIM.

18'08"

ROMANA Here, have some coffee.

DUGGAN That's it!

ROMANA What?

DUGGAN I'm washed up. I'm sent to
Paris to find out if anything odd
is happening in the art world - and
what happens? The Mona Lisa gets
stolen under my nose. Odd, isn't
in it.

ROMANA I'm going to leave a note for the Doctor. We'd better go and get it back, hadn't we?

DUGGAN Which one? I've seen seven. Seven genuine Mona Lisas. What are we going to see today? A couple of dozen Eiffel Towers lying about?

ROMANA The real Mona Lisa. The original one.

40.

ROMANA

DUGGAN But how do you account for the others.

ROMANA Perhaps you're right. Perhaps Scarlioni has discovered a way to travel in time. Perhaps he went back in time, had a chat to Leonardo, got him to rustle up another six, bricked them up in his cellar to age properly, then came forward in time, stole the one from the Louvre, and now sells the whole lot for enormous profit. / Sound reasonable?

41.

2-S

DUGGAN STARES
MOODILY INTO HIS
COFFEE.

DUGGAN I used to do divorce investigations. It was never like this.

ROMANA There's only one flaw in that line of reasoning, as far as I can see.

DUGGAN There is?

ROMANA That equipment of Kerensky's wouldn't work effectively as a time machine.

DUGGAN It wouldn't?

ROMANA You can have two adjacent
time continuums running at different
rates...

DUGGAN You can?


ROMANA ... But without a field
interface stabiliser you can't cross
from one to the other.

DUGGAN GIVES HER
A PAINED LOOK.

DUGGAN You can't?

They rise
and leave.
Pan ROMANA
R, DUGGAN
follows.

ROMANA I'm just guessing. Come on,
let's get back to the chateau where
at least you can thump somebody. M.37.
19'34"



TK SEQ.3.

EXT. PARIS STREETS/EXT. LOUVRE. DAY.

Dur: 00'46"

DOCTOR hurrying up collonade towards cam.	/	THE DOCTOR IS WALKING URGENTLY, OCCASIONALLY BREAKING INTO A RUN FOR THE ODD COUPLE OF STEPS.
L/A up cobbled street - ROMANA and DUGGAN run down street towards cam.	/	ROMANA AND DUGGAN MAKING THEIR WAY AT A RUN TOWARDS THE CHATEAU.
Pan R off reflection of ROMANA/DUGGAN to them hurrying down collonade.	/	THE DOCTOR, NOW GOING AT A STEADY JOG, APPROACHES THE LOUVRE.
DOCTOR hurrying up collonade.	/	HE RUNS UP TO TWO GENDARMES OUTSIDE THE ENTRANCE.
DOCTOR crosses road from collonade towards Tuileries.	/	
DOCTOR runs through Tuileries.	/	
WS entrance of Louvre. DOCTOR runs up to two GENDARMES at the entrance. They chat and then all hurry inside.	/	<u>DOCTOR</u> Well, what news? <u>GENDARME</u> Sir, it is very grave, the picture of the Mona Lisa has been stolen. <u>DOCTOR</u> What!

SCENE 19. INT. LOUVRE. DAY.

340.

MS DOCTOR enters.
Hold him over to
2-S with GUIDE.

THE MONA LISA IS,
OF COURSE, MISSING.
THE GALLERY GUIDE
IS THERE. SEVERAL
DETECTIVES ARE
EXAMINING THE AREA.

20'25"

THE DOCTOR MARCHES
UP TO THE GUIDE.

DOCTOR Ah, it's you again. Did
you notice two people trying to
stop that painting being stolen last
night?

GUIDE Excuse me, m'sieur?

DOCTOR Two people - one was
a pretty girl and a young
man with fair hair who was always
hitting things. Were they here?

GUIDE No, m'sieur, no. But I
think you should speak to the police.

DOCTOR No, no time. I've got the
human race to think about. Shhh...
The human race.

GUIDE Oh.

THE DOCTOR DASHES
OFF LEAVING THE
GUIDE MYSTIFIED.

M.39.
21'04"

TK SEQ.4.

EXT. LOUVRE. DAY.

Dur: 00'10"

WS entrance of
Louvre. DOCTOR
runs out of door,
down steps and
off (to cafe).

SCENE 20. INT. CAFE. DAY.

42.

DOCTOR in from
door and over
to PATRON at
bar.

BY NOW THERE ARE
ONE OR TWO EARLY
MORNING CUSTOMERS
IN THE CAFE.

LE PATRON IS GOING
UNCONCERNEDLY
ABOUT HIS BUSINESS.

THERE IS A REPORT
OF THE ROBBERY
BEING SHOWN ON THE
TV SET ON THE BAR.

THE DOCTOR RUSHES
UP TO THE BAR.

21'18"

DOCTOR Patron! You remember those
two people I was in here with yester-
day? We kept on being held up and
attacked and smashing things?

LE PATRON SHOWS NO
GLIMMER OF RECOG-
NITION.

DOCTOR You don't happen to know
where they went, do you?

LE PATRON SHRUGS.

DOCTOR They can't have been mad
enough to go back to the chateau...

LE PATRON HANDS THE
DOCTOR ROMANA'S NOTE.

DOCTOR Thank you.

THE DOCTOR READS:

DOCTOR Dear Doctor, gone back to
the chateau. (TO PATRON) Thank you.

HE HURRIES OFF.

SCENE 21. INT. CHATEAU LIBRARY. DAY.

345. ROMANA/DUGGAN/ / THE COUNT, HERMANN,
HERMANN. ROMANA AND DUGGAN.
Include COUNT. HERMANN'S GUN IS
POINTING STRAIGHT AT
DUGGAN. DUGGAN AND
ROMANA ARE BOTH
STANDING AGAINST THE
FIREPLACE WITH THEIR
HANDS UP.

THE COUNT IS ON THE
SOFA.

HERMANN As soon as the alarm
sounded, Excellency. He was halfway
through the window, she was outside.
I thought you might wish to speak to
them so I called off the dogs. They
cannot be professionals.

345A. A SCATHING LOOK FROM
ROMANA TO DUGGAN./
MS COUNT.
Pan him to
3-S with
DUGGAN/ROMANA.

COUNT (TO ROMANA) My dear, it was
not necessary for you to enter my
house by... one could hardly call it
stealth. You had only to knock on
the door. I have been very anxious
to renew our acquaintance. In fact
I was almost on the point of sending
out a search party.

THE COUNT IS BEING
ULTRA COOL AND
SMOOTH.

DUGGAN Listen, Scarlioni...

COUNT I am speaking to the young
lady. (TO ROMANA) You have some
knowledge which could be very useful
to me...

DUGGAN You'd better not touch her,
Scarlioni.

COUNT Do be quiet.

ROMANA (TO DUGGAN) I'll look after myself, thank you.

COUNT Please do sit down.

- ROMANA/COUNT sit.
- 345B. DUGGAN/HERMANN ROMANA SITS AND THE COUNT GESTURES TO HER TO LOWER HER HANDS./
- 345C. COUNT/ROMANA SEEING THIS, DUGGAN PUTS HIS HANDS DOWN WHEREUPON HERMANN IMMEDIATELY THREATENS HIM WITH THE GUN AND WITH A LOOK OF DISGUST DUGGAN PUTS THEM UP AGAIN./
346. ROMANA COUNT Now I understand you have some highly specialised knowledge that will be of immense service to me./
347. COUNT ROMANA (ALL INNOCENCE) Who me?/
348. ROMANA COUNT I am talking of temporal engineering. I am told that you are a considerable authority on time travel./
349. COUNT ROMANA I don't know who can have given you that idea./
350. ROMANA COUNT Your friend the Doctor let it slip./
351. COUNT ROMANA The Doctor? But he's in.../
352. DUGGAN COUNT Yes, Florence, sixteenth century. That's where I... we met him./
353. COUNT DUGGAN Can anyone join in this conversation, or do you need a certificate?/

COUNT If he interrupts again,
Hermann, kill him.

HERMANN Yes, sir.

354. COUNT (TO ROMANA) Now, perhaps
you'd care to come downstairs and
examine the equipment in more
detail./

355. ROMANA And if I refuse?/
COUNT/ROMANA

356. COUNT Oh, must we go into vulgar
threats. Let's just say I will
destroy Paris if that'll help you
make up your mind./

357. ROMANA And am I supposed to believe
you can do that?/
COUNT/ROMANA

COUNT Well, you won't know till
you've seen the equipment.
(TO HERMANN) Bring him.

All exit.

THE COUNT USHERS
ROMANA OUT.
HERMANN FOLLOWS
WITH DUGGAN.

M.40.
23'13"

TK SEQ.4A.

EXT. PARIS STREETS. DAY.

Dur: 00'09"

DOCTOR running
up collonade
towards cam.

SCENE 22. INT. KERENSKY'S LAB. DAY.

23'23"

136.

ROMANA/HERMANN/
DUGGAN.

/ THE COUNT AND A
BEMUSED KERENSKY
WATCHING ROMANA.

Develop with her
move to end on
GROUP o/s ROMANA
through the
machine.

DUGGAN WATCHING
ROMANA, EYES
POPPING.

HERMANN WATCHING
DUGGAN, GUN AT
THE READY.

ROMANA EXAMINING
THE EQUIPMENT -
THE MACHINE.

DUGGAN (TO ROMANA) Can he?

ROMANA What?

DUGGAN Destroy Paris?

ROMANA With this lot?

DUGGAN No trouble. Blast the
whole city through an unstabilised
time field.

DUGGAN You don't seriously believe
all this time travel nonsense, do
you?

136A.

DUGGAN

ROMANA Do you believe wood comes
from trees?/

136B.

GROUP A/B

DUGGAN What do you mean?/

ROMANA It's just a fact of life
one's brought up with.

COUNT You're beginning to appreciate
the truth of my words, are you?

ROMANA That you can destroy Paris?
Yes.

KERENSKY Why all this talk of
destruction? What are you doing
with my work?

COUNT Professor, I shall show you.
Would you care to examine the field
generator.

136C. MS COUNT KERENSKY GOES TO
THE FIELD GENERATOR
AND STANDS WONDER-
ING WHAT HE'S MEANT
TO BE LOOKING FOR./

COUNT You will now see, my dear,
how I deal with fools.

HE REACHES TOWARDS
A SWITCH.

136D.	<u>KERENSKY</u> No,/not that switch...	M.41. 24'20"
	KERENSKY in machine - he crumples.	
138.	<u>MCU ROMANA</u> reacts with horror.	
137.	<u>MCU DUGGAN</u> reacts.	
377.	<u>KERENSKY</u> ageing to skeleton.	
138A.	<u>MCU COUNT</u> smug.	
	THERE IS A CLICK OF THE SWITCH. A TIME BUBBLE FORMS AROUND THE PROFESSOR WHO AGES RAPIDLY AND SHRIVELS UP INTO A SKELETON.	
	ROMANA AND DUGGAN WATCH WITH HORROR.	
	THE COUNT IS DELIGHTED WITH THE RESULT.	24'31" segue Title Music

TK SEQ.5.

Closing titles with music.

Dur: 00'50"

S/I TJs

1. Doctor Who
TOM BAKER
2. Romana
LALLA WARD
3. Count
JULIAN GLOVER
4. Countess
CATHERINE SCHELL
5. Duggan
TOM CHADBON
6. Kerensky
DAVID GRAHAM
7. Hermann
KEVIN FLOOD
8. Soldier
PETER HALLIDAY
9. Louvre Guide
PAMELA STIRLING
10. Incidental Music
DUDLEY SIMPSON
Special Sound
DICK MILLS
11. Production Assistant
ROSEMARY CROWSON
Production Unit Manager
JOHN NATHAN-TURNER
Director's Assistant
JANE WELLESLEY
Assistant Floor Manager
CAROL SCOTT

12. Film Cameraman
JOHN WALKER
Film Recordist
GRAHAM BEDWELL
Film Editor
JOHN GREGORY
13. Studio Lighting
MIKE JEFFERIES
Studio Sound
ANTHONY PHILPOT
Technical Manager
JOHN DEAN
Senior Cameraman
ALEC WHEAL
14. Visual Effects Designer
IAN SCOONES
Electronic Effects
DAVE HERVIS
Vision Mixer
NIGEL FINNIS
Video-Tape Editor
ROD WALDRON
15. Costume Designer
DOREEN JAMES
Make-up Artist
JEAN STEWARD
16. Script Editor
DOUGLAS ADAMS
17. Designer
RICHARD McMANAN-SMITH
18. Producer
GRAHAM WILLIAMS
19. Directed by
MICHAEL HAYES
(c) BBC 1979

Duration of programme: 25'24"

25'23"
Title
Music
ends.